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REVIEWS AND NOTICES OF BOOKS.

HISTORY OF ART IN PHRYGIA, LYDIA, CARIA, AND LYCIA. From the French of Georges Perrot, member of the Institute, Professor of the Faculty of Letters, Paris, and Charles Chipiez. Illustrated with two hundred and eighty engravings. London: Chapman & Hall; New York: A. C. Armstrong & Son.

HISTORY OF ART IN PERSIA. From the French of the same, issued by the same publishers. Illustrated with two hundred and fifty-four engravings in the text, and twelve steel and colored plates.

These two volumes correspond to the fifth volume of the *Histoire de l'Art dans l'Antiquité* by Messrs. Perrot and Chipiez, and complete the history of Oriental art. With the next volume the history of Greek art begins. In discussing the work now before us it is well to keep the original distinct from the translation, for the matter contained in these volumes is the work of Messrs. Perrot and Chipiez, while the translation is the work of some wisely anonymous person or persons. The contents of this volume will prove in no way disappointing to those who are familiar with the previous volumes of the *Histoire de l'Art*. The treatment of the art of each nation is preceded by an account of the history of the nation itself, going back rather further than is absolutely necessary into the earliest prehistoric times. The same diffuseness and lack of proportion noticeable in the earlier volumes (see review of the *Art in Phœnicia and its Dependencies*, A. J. A., Vol. I, p. 190 ff., by A. R. Marsh,) is here also observed. The plates are carefully executed, while the engravings in the text are less attractive than they should be. Both the plates and engravings make a better appearance in the French edition than in the translation on account of the different quality of the paper used.

The work before us treats of Oriental, not of Greek art, and therefore those monuments in which Greek influence is predominant are not discussed. Many monuments belonging topographically to the regions here described are for this reason passed by in silence to be mentioned in their proper places in the history of Greek art. This is notably the case in regard to Lycia, whose purely indigenous art fades

almost into insignificance beside the specimens of Greek handiwork found at Xanthos and Gjöf Baschi.

The arts of Phrygia, Lydia, Caria, and Lycia are treated in four hundred pages, which might well have been less. In fact, there seems to be some difficulty in finding enough to say. The matter and illustrations are, of course, chiefly borrowed from the works of others, but the treatment of the subjects as connected wholes belongs to M. Perrot, and we owe him a great debt of gratitude for giving us in one volume an exhaustive treatment of matters hitherto discussed for the most part in scattered monographs and articles. In the section devoted to Phrygia, M. Perrot indulges in occasional polemic against Professor Ramsay, the value of whose labors he does, however, not fail to appreciate. The account of Lycian Tombs is no more than a summary of Benndorf's exposition in *Reisen im südwestlichen Kleinasien*, and the same work furnishes most of the matter for the entire account of Lycia.

Five hundred pages are devoted to the art of Persia alone, and this is by no means disproportionate. To be sure, Persian art has had comparatively little influence upon the world in general, having arisen too late to affect the early development of Greek art, yet it is in itself interesting, showing, as it does, the effect of Assyrian and Egyptian influence upon a primitive art and timber architecture. Although Persian art arose long after the beginnings of Greek art, it is properly treated in this volume, for its character is Oriental, and besides, one need but imagine the effect of treating it after Greek art to justify the author in disposing of it here.

A useful list of the chief works relating to Persian art is given in a note on p. 35 (of the translation). Those most frequently referred to are the works of Texier, Flandin and Coste, and Dieulafoy. What polemic this book contains is directed mainly against Dieulafoy. The treatment of coinage is based for the most part upon that of Barclay V. Head, *Historia Numorum* and *The Coinage of Lydia and Persia*. In the concluding chapter on "the general characteristics of Persian art," M. Perrot gives a useful summary of his views of the relation of the art of Persia to that of other peoples. From Assyria the Persians borrowed the use of brick in their great edifices and the practice of raising their palaces upon a platform above the plain. The conquest of Egypt by Cambyzes brought in its train the introduction of the column and the hypostyle hall, though the origin of the Persian capitals is rather to be sought in Assyria. The influence of Greece is to be found in sculpture (especially drapery) and to some extent also in architectural details. In this volume, as in the previous volumes of the *Histoire de*

l'Art, M. Perrot has given us substantially all that is known of the art of the nations in question, adding to his array of facts much valuable discussion. The book will be of much use to scholars, and if it is not complete or final, that is due in great measure to the incompleteness of excavations.

The English translation is bad. The purpose of a translation is to enable those who cannot read the original to obtain with ease and, if possible, with pleasure an accurate knowledge of its contents. It is doubtful if any one unfamiliar with the French language can tell in all cases what M. Perrot said by the perusal of this translation. Certainly no one can read the translation with pleasure, for its language is rarely, if ever, elegant, and frequently obscures or even perverts the meaning of the original. A few examples taken at random from many will give some idea of the character of the translator's work. M. Perrot says (p. 250) in speaking of the site of Sardes: "C'est de ce côté, en face du confluent des deux ruisseaux, que paraît s'être trouvé le quartier principal de la ville, celui qui renfermait le bazar auquel aboutissait et que traversait le grand chemin des caravanes." The translation reads (p. 243): "The principal quarter of the city, now occupied by the bazaar, and the rendezvous of caravans, was on this side, and faced the point where the two streams met." To one who has visited the almost deserted site of Sardes, the place "now occupied by the bazaar and the rendezvous of caravans" seems decidedly mythical. M. Perrot says (p. 19): "Cet art d'extraire et de travailler les métaux, les Phrygiens n'ont pu l'apprendre qu'en Asie." The translation reads (p. 10): "The art of mining and working metals was not learnt in Asia by the Phrygians." In the French we read (p. 492): "L'architecte s'est sans doute aperçu, à un moment, qu'il y avait là un défaut, que son chapiteau, s'il accompagnait bien l'architrave en se développant à souhait dans la même direction, s'emmanchait mal avec le fût." In the translation (*Persia*, p. 92): "The architect doubtless perceived, at one time, that this was faulty; that if his capital harmonized with the architrave and could be extended indefinitely along with it, its mode of attachment with the shaft was bad." In the French (p. 404): "Dans cet ensemble, la disposition des deux couples de volutes offrait quelque analogie avec celle des prothyrides grecques, si l'on supposait les enroulements du sommet développés dans une direction opposée à celle des volutes, comme dans l'échinos; mais ce n'est pas ici le cas: les volutes, comme dans le chapiteau ionique, se font pendant; leur courbe à toutes est tournée dans le même sens." In the translation (*Persia*, p. 94): "Considered as a whole, the arrangement of the double set of volutes is not without analogy with that of

the Greek prothyride (order reversed), with this difference that the Persian spires, like those of the Ionic capital, are symmetrically arranged, *e. g.*, all the scrolls are turned one way, and not opposed to each other, as in the Greek example." Here the sense of the English is rendered doubly obscure by the use of *spires* instead of *volute*s or some equivalent term and by that of *p. g.* instead of *i. e.* This last mistake is constant throughout the book.

Examples of mistranslation of whole passages, like those given above, might easily be multiplied. Then, too, certain words are regularly mistranslated, so, for instance, *ce*, *ces*, and the like, in the sense of *such*, are rendered *similar*, (*e. g.*, *Phrygia*, *etc.*, pp. 194, 250, 356, 374, 382,) with a somewhat grotesque effect. Moreover, there is hardly a German book-title given without at least one grammatical mistake, and it is difficult to believe that all of these are due to the printer. The translator seems somewhat unfamiliar with the names of ancient writers, for we read *Denys Periegetes* (*Phrygia*, *etc.*, pp. 5, and 193, note), *Eustathes* (*ibid.* p. 5, note), *Philostrates* (*ibid.* p. 26, note), *Denys of Halicarnassus* (p. 236, note), *Xenophon* for *Xenophanes* (p. 253, note 7,) and the like, in most of which cases the French form of the name has led to the mistake. This is, however, hardly the case with *Dionysius* for *Dionysos* (pp. 35, 36; *Dionysios*, p. 303, note 2). Hecate appears as *Hecates* (p. 304, note 7), Omphale as *Omphales* (pp. 297, 301), the Megarid as *Megarides* (p. 306), and other names are misspelt in a way to show remarkable ignorance of the classics. Occasionally the translator spares himself the trouble of finding an English word, as when he uses *ferine* (*Phrygia*, *etc.*, p. 216), or *feræ* (p. 217) to denote *wild beasts*.

There are a number of notes signed Trs., few of which add anything of value, while some are positively wrong. One of the most inexcusable liberties taken by the translator is *Persia* (p. 107) where we are told: "Examination of the scanty remains of the Propylæa shows us that it certainly did insert bulls about the column, but in a different way, interposing them between the shaft and the *entablature*." A note says: "*Ground* occurs in the text, but it would seem to be a misprint." On the contrary, *ground* is correct, and *entablature* utterly wrong.

Inasmuch as translations are presumably made for the benefit of those who cannot conveniently read the original, it is inexcusable that all reference to the previous volumes (or even the present volume) of the *History of Art* are made to the volumes and pages of the French edition, nor is there any excuse for referring to the French edition of Curtius' *Griechische Geschichte*, which exists both in the original German

and in an English translation. A careful translation would also have avoided the astounding statement that at Kumbet "at 6 a. m. on the 12th of June, the thermometer marked six degrees above zero," for he would have borne in mind that the thermometer used in France is the centigrade, while the familiar thermometer in England is the Fahrenheit, and would have written "about forty-two degrees." It should also be borne in mind that the abbreviation *M.* for *Monsieur* is French, while the corresponding English abbreviation is *Mr.*, and though it may be proper to prefix *M.* to the names of Frenchmen, there is no reason for treating Germans, Englishmen, or Scotchmen in the same way. It is at first somewhat confusing to find Professor Gustav Hirschfeld masquerading as M. G. Hirschfeld or Professor W. M. Ramsay as M. Ramsay in what purports to be an English book. Perhaps, however, the translator should be pardoned for his disregard of occidental distinctions if, as he seems to assert, he is a Persian; at least, his reference (*Persia*, p. 9,) to "the Iranian group to which we belong," must be taken to apply to himself rather than to his readers.

If too much space seems to have been devoted to the faults of the translation, it is because this work is one of great importance, and in the hope that the task of translating the forthcoming volumes on Greek art may be entrusted to competent persons.

HAROLD N. FOWLER.

LÉON DE LANTSHEERE. *De la Race et de la Langue des Hittites*. Brussels : Goemaere.

It will be difficult to find a more clear and comprehensive account of what is known or conjectured up to the present moment concerning that interesting people of the ancient East, than that of M. de Lantsheere. The author does not confine himself to a mere repetition of the assertions of others, or of the facts with which we are already acquainted; from time to time he criticises the theories which he passes under review, and suggests fresh points of view of his own. Perhaps, however, the chief merit of the book is its orderly arrangement of the material, and the scrupulous care with which references are given for the statements made in the text.

The arguments which show that the authors of the Hittite monuments were the Hittites of the Old Testament, and of the Egyptian, Assyrian and Vannic inscriptions are set forth with great lucidity. One of the most striking of these arguments is the fact that the Egyptian artists have represented the Khata or Hittites with precisely the same remarkable features as those which are ascribed to them in their own sculptures.